



Art Museum Image Consortium
www.amico.org

January 12, 2000

To: AMICO Executive Committee From: Jennifer Trant

Subject: AMICO Executive Committee Briefing Package

Dear AMICO Executive Committee,

The background papers for the AMICO Executive Committee, to be held at the Phoenix Museum of Art January 21, 2000, follow. Board documents will be sent under separate cover. You can also find a PDF version of these papers on the AMICO Members Web site <http://www.members.amico.org> linked to the appropriate committee page.

Please feel free to contact me if you have any questions about the documents, or suggestions for the Agenda.

Looking forward to seeing you in Phoenix,

jennifer

J. Trant
AMICO Executive Director.



**AMICO Executive Committee Meeting
January 21, 2000**

**Boardroom, Phoenix Museum of Art
1625 North Central Avenue
Phoenix Arizona**

**1:00 - 3:00 pm
followed by Board 3:00 - 5:00 pm**

Agenda

- 1. Minutes of Meeting Previous Meeting**
Attachment: I. Draft Minutes from July Meeting **ACTION:**
Approve Minutes
- 2. Executive Director's Report**
Attachments: II. Strategic Issues Facing AMICO.
- 3. Financial**
 - Report of the Treasurer
Attachment: Board G: Year 1998-1999 Audited Budget **ACTION:**
Accept Statement
 - Budget 1999-2000
Attachment: Board H: Budget Report: 1999/2000 year to Date **ACTION:**
Approve Revision
- 4. Fundraising**
 - Status Report
*Attachment: Board I: Fundraising Status Report
III. Strategy Document (to be faxed)* **ACTION:**
Recommend Strategy
- 5. Membership**
 - New and Potential Members
Attachment: Board J: New Members **ACTION:**
Accept Members
 - Proposed changes in Membership Terms.
Attachment: Board K: Proposed Revisions to Membership Terms **ACTION:**
Recommend
 - Non-museum members (e.g Estates Project, Individual Artists)
- 6. Subscription / Distribution Report**
 - Existing licenses *Attachment: Board L: Distribution Report*
 - Consortial Pricing *Attachment: Board M. Consortial Pricing Proposal*
 - Library School Use *Attachment: Board N. Proposal for Libray School Use*
 - International Access
- 7. Collaboration**
 - Not-for-Profit
 - For Profit*Attachment IV. Possible Collaborations* **ACTION:**
Recommend Strategy
- 8. Executive Committee and Officers**
Attachment: Board C: Proposed Slate of Officers **ACTION:**
Recommend Slate
- 9. Other Business**
- 10. Adjourn**

A M I C O
AMICO Executive Committee Meeting
July 29, 1999
The Frick Collection, New York

Chair

Harry Parker, Fine Arts Museums of San Francisco

In Attendance

Nancy Allen representing Malcolm Rogers, Museum of Fine Arts, Boston
Max Anderson, Whitney Museum of American Art
Vishakha Desai, Asia Society (represented for part of the meeting by Helen Abbott)
Sam Sachs, The Frick Collection and Art Reference Library

Staff:

Jennifer Trant, AMICO Executive Director
David Bearman, AMICO Director Strategy and Research

Regrets

Hugh Davies, Museum of Contemporary Art, San Diego

Call to Order

Harry Parker convened the meeting at 10:10 am. The Agenda was reviewed, and a call was made for Other Items of Business; none were proposed.

Parker remarked on the sad absence of Robert Bergman, whose sudden death earlier this spring shook the museum community. The committee unanimously voted their gratitude for his contribution to the founding of AMICO.

Minutes of the Previous Meeting

Max Anderson moved to approve the minutes of the previous meeting; Sam Sachs seconded; unanimously approved.

Executive Directors Report

Jennifer Trant reported on progress since the last meeting. Activities are detailed in monthly reports, circulated with the Agenda.

1) **The University Testbed**

This project was completed with the joint Testbed/Members meeting held at Carnegie Mellon University in June.. (See the Program and Reports circulated with the Agenda). Members discussed outcomes. True success can be judged by the uptake of 1999-2000 subscriptions by all testbed participants. We have learned a great deal about uses, and have made a number of strong links with users of the AMICO Library. Nancy Allen reported first hand on the excitement of the wrap-up Conference and its importance for setting AMICO's agenda for the coming year.

2) **Evaluation**

Evaluation reports from the CAA and VRA Focus Groups and from the Cornell Online Survey were summarized. (See reports circulated with Agenda).

In the discussion that followed, Harry Parker expressed surprise at limited use of AMICO within classroom environment, and was encouraged by the possible development of tools to facilitate this. Max Anderson emphasized need to get more than just tombstone data from members, and to enhance the Library to make it easier to retrieve and understand the works

it contains. Parker indicated that 'being found' can be a great motivator, and encouraged the additional indexing and Editorial Work that would facilitate this. All agreed that until the Library grows to a comprehensive size, it will be important to identify the pockets of material that enable specialized uses.

It was agreed that all Board members be sent copies of the University Testbed and Evaluation reports.

3) Membership Status

It was noted that we are not meeting our membership targets. There seems to be a lot of interest in AMICO and our activities, but we don't seem to be able to 'close' on new Members.

Max reported on a presentation about AMICO that he gave at a recent museum meeting in Berlin. There was strong interest in the concept from many European institutions. After discussion of pros and cons it was unanimously agreed that AMICO should pursue foreign members, beginning with the UK and that if at least four such members apply, the AMICO should accept them. After that, AMICO could recruit the Jerusalem Museum, Australian Museums, and some Dutch museums. Max Anderson agreed to take on the UK recruitment with support from the AMICO office.

In addition, a short list of major North American museums that have not yet joined AMICO was drawn up: individual Members of the Executive Committee agreed to contact them, as follows:

- Dallas Museum of Art- Harry
- Houston Museum of Art - Harry
- Brooklyn Museum of Art - Sam & Max
- St. Louis - Nancy and Max
- Detroit Institute of Arts- Sam if needed
- Huntington Museum and Library - Max
- Wadsworth Atheneum - Sam and Max
- Royal Ontario Museum - Max
- National Gallery of Art - follow up by Sam
- Museum of Modern Art - Nancy Allen
- San Diego Museum of Art - Hugh Davies

Nancy proposed that AMICO should consider a package of support, perhaps offered at a price, for new members. Max noted that some staff of AMICO institutions could provide assistance when going on courier trips etc. We might want to consider a 'buddy system', of existing and new members. Jennifer agreed to explore an explicit way to formalize the available support in a "new members package".

4) The AMICO Library 1999-2000

AMICO Members were on target for growth, however the Library is still small enough that it was not meaningful to talk about projects to fill gaps. Members still need to be encouraged to make significant contributions.

5) New License Agreements

The Executive Committee reviewed and approved the terms of the new licenses, for Public Libraries, K-12 students and the Short University License recommended by University Testbed Participants.

6) IUPUI Project

The IUPUI management of our collaborative project has taken an independent turn, and does not appear to be interested in collaboration with AMICO. They are demanding changes in our license terms (which were known at the planning phase of the project), and have neither consulted with AMICO nor reported on their activities. A discussion of the project led to the conclusion that AMICO should not invest significantly in trying to change the direction of this project, as it would likely be unsuccessful. Given the current direction,

the results appear to be of limited value. However, we will honor our commitment, and won't withdraw.

7) ARS Agreement

AMICO has reached an agreement with the Artists Rights Society to clear rights broadly for works under copyright that they represent, under favorable terms, as approved by the Board. Sam Sachs moved and the Ex.Com. agreed by acclamation, that the ARS Agreement was a good thing for AMICO and that the staff should be congratulated for having brought it to a successful conclusion.

8) Related Initiatives

The College Art Association has launched a project called the Academic Image Exchange, that will facilitate faculty sharing of images. The Executive Committee asked that the CAA Board be made aware that AMICO is open and supportive and willing to cooperate in any way we can and asked Trant to write a letter to Susan Ball (CAA Executive Director) to this effect.

9) Distributors

Subscriptions to the AMICO Library through RLG are growing. We also have reached the agreement with OhioLINK to distribute the Library for Ohio. Max reported that the AMN (a not-for-profit now owned by the Whitney) still hopes to distribute the AMICO Library. Harry requested that all parties be careful to avoid the appearance of self-dealing here. The Committee agreed, though that AMN distribution was one of the models which AMICO originally decided to test. AMICO has also sent a proposal to the Joint Information systems Committee of the UK, to become a distributor of the AMICO Library for UK Higher Education. Trant will copy this proposal to the Executive Committee.

10) Fundraising

We have submitted a collaborative proposal to the National Endowment for the Humanities Preservation and Access program for the development of *Guidelines for the Application of Art Documentation*. Partners are the Art Libraries Society of North America, the Research Libraries Group, the Research Institute of the J. Paul Getty Trust and the Visual Resources Association. We are also in on-going discussions with the J. Paul Getty Trust about the Vocabulary Programs and about other ways of collaboration/support. Other possible funding sources were mentioned, but no concrete steps taken. Max raised the question of AMICO participating in an online art journal, being discussed by a number of AMICO Members. No concrete decisions were taken.

Financial Report and Staffing Plans

The Treasurer presented the FY 1998/99 actual budget, and a proposal for an FY 1999/2000 budget. (Both were circulated with the Agenda). It was proposed that no payments against deferred billings be made this year. A&MI also presented a Management Contract Proposal and Staffing Plan (Circulated with the Agenda).

The Executive Committee moved into an Executive Session to discuss the budget proposal and the A&MI contract. After discussion, they reported the following:

- AMICO extends its appreciation to Archives & Museum Informatics, the Art Museum Network and Michael Shapiro for believing in the mission of AMICO and supporting its start-up expenses. AMICO hopes that at end of the FY 1999/2000 Fiscal Year to make a repayment against those debts.
- The Executive Committee resolves that no membership dues decrease will be enacted until full repayment has been made. Moved by Samuel Sachs, Seconded by Max Anderson. Passed Unanimously.
- The Executive Committee offers to help staff when AMICO members are being troublesome and asks to be notified when it can be of assistance.

- The Executive Committee approved the budget as proposed on a motion by Harry Parker, seconded by Vishakha Desai. It is understood that AMICO's management are not to commit funds beyond what is available.
- The Executive Committee accepted the management proposal from Archives & Museum Informatics, to provide services through June 2002.

Buckler & McKinney have been contracted to prepare an audited financial statement for AMICO's first fiscal year, FY 1998/99. This will be presented to the Board when it next meets.

Executive Committee and Officers

A new Executive Committee slate should be put before the Board at its next meeting (in conjunction with the AAMD meeting in Phoenix at the end of January 2000). Harry Parker appointed the Ex.Com to serve as a nominating committee and asked that they present candidates for elections to all AMICO. It will try to include some large/small; AAMD and non-AAMD, and geographically dispersed nominees.

Continuity in representation at AMICO Meetings is important. It was unanimously agreed that participation by a Deputy should be encouraged if a Director cannot come; a Director could name a deputy to participate as permanent representative for an AMICO Member.

Adjournment

Sam Sachs was thanked for providing most comfortable facilities for our meeting, and for hosting our lunch. The meeting was adjourned at 3:30 pm.



Strategic Issues Facing AMICO
January 2000
A summary overview for members of the AMICO Executive Committee
prepared by Archives & Museum Informatics

Introduction

Since AMICO's founding there have been four major strategic issues: creating a viable information product, maintaining and growing the consortium as an important member activity, selling subscriptions to the product we create, and positioning AMICO with respect to competitive products and collaborations.

These four issues remain the focus of AMICO strategy discussions. This paper is a confidential briefing for members of the consortium board on where AMICO stands and what it needs to do.

1. The AMICO Library

AMICO creates a single product, the AMICO Library, which is a value-added compilation of multimedia documentation of works of art in the collections of its members. The value of the AMICO Library depends on the number of works it contains and their chronological/geographical coverage (critical mass), the consistency of their documentation, their usability for education at different levels (utility of the delivery systems), and AMICO's ability to license consistent rights to educational users (the value of an educational use safe haven).

1.A Growth of the AMICO Library

AMICO's Board set the following targets for the growth of the AMICO Library

Year	1998	1999	2000	2001	2002	2003
Number of Works Projected	20,000	40,000	70,000	120,000	180,000	250,000
Actual Number	23,000	50,000+				

AMICO has achieved and exceeded the 1998, and 1999 targets. We anticipate that we will achieve the year 2000 target. Future targets will be much more difficult to achieve without a substantial growth in the number of AMICO members. Some growth of the library could occur as a result of other collaborations.

1.b Membership

The Library growth curve ultimately depends on adding members, since each member has agreed to a target of 500 works per year. Growth can take place by some members adding more than the minimum, but there are limits to the numbers of works even the most aggressive members can add to the Library. Real AMICO Library growth depends on adding more members.

North American Members

When AMICO was created, we agreed to limit growth to 12 institutions per year, thinking that we would have many more than that seeking to join. As it turns out, we have added 4 members in 1998, and 3 in 1999. One new member has joined in 2000.

International Members

As one way to address slow growth in Membership, the Executive Committee authorized recruitment of museums worldwide from July 1999. There has been expression of interest, but to date we have not been able to recruit a non-North American member. The first few will be the hardest because in part the barrier is that AMICO is North American. We have had strong interest from several UK museums, and have also given briefings in The Netherlands, the Czech Republic, Portugal and the

United Kingdom at national museum conferences. To bolster our chances of success, we're working with the Museum Documentation Association (mda) in the UK. We've also contracted (\$1K) a survey of the readiness of Eastern European museums.

Collaborations

The AMICO Library can also grow by adding content other than that created by its members. We have explored this other museum consortia and with owners of museum related content. Discussions with the most promising of these, the Videomuseum Association, have stalled, due to concerns over French patrimony, and a desire on the part of the VMA that we license a piece of software they have developed.

1.B Quality of the AMICO Library

The value of the AMICO Library will ultimately depend not just on the numbers of works in the library, but on the consistency, coverage, depth and usability of the content. As the Library grows, we will need to begin to assess its balance, in terms of style, period, geography and time. Achieving 'coverage' in an area will be important to increased use.

Editorial Work

AMICO records have been relatively inconsistent. An agreement on how to create consistency was reached by the Editorial Committee in late summer but we need a Library Editor and Technical Director on staff to implement this. Our plan is to clean-up existing data this winter, focus on cleaning up the new (Y2K) data in the spring. We'll then enhance the records using augmented biographical data and style/period indexing in the summer (with the help of Library Editorial Interns). Much depends on the hire of a Library Editor. We've interviewed several people for this position, but have not yet found a suitable candidate.

Technical Capabilities

Perceived quality of content reflects what users feel they can do. Thus enhancing indexed fields with hierarchical data, parsing date fields so that date ranges are searchable, and making links to other art information, all contribute to the perceived quality of the AMICO Library. Developing tools to support this Editorial Work are on the development schedule for the AMICO Technical Director, Nicholas Crofts. (He has begun work remotely, but we are waiting for final INS clearance; we hope to have him on-site by the end of January.)

Standards

Our work is slowed somewhat by the lack of consistent standards in place at AMICO Member institutions. To address this problem, AMICO has developed a proposal to the NEH to create *Guidelines for the Application of Art Documentation Standards*. Over the long term, these will help normalize the data contributed to the AMICO Library, and lessen the amount of work AMICO has to do directly.

Content Development

Achieving high quality in the AMICO Library also means adding more than just 'label copy' to the catalog records. To test our systems and develop approaches. Members have provided a couple of deep records each as a test set, but few are prepared to keep this up. Outside content could also make records richer.

Antenna Audio

Antenna Audio is a commercial firm which creates many in-museum audio tours, some of which have featured works owned by AMICO members. Antenna encourages not-for-profit use of the content created for these tours. We have developed an agreement with Antenna that they will provide audio clips for works currently in the AMICO Library or which members are willing to contribute to the Library in the future. We hope this will encourage members to contribute content that will be enriched by digital audio clips. In itself the agreement will; not "grow" the numbers of works in the Library, but it will enhance the perceived quality of the Library. These same terms are being explored with other audio tour providers such as Acoustiguide.

2. The Consortium

To succeed AMICO needs to be, and be seen as, a growing, vibrant, valued consortium. Existing members have to stay with us, contribute content, and feel that they are benefiting. Potential members need to feel that it is a desirable club to join. To date, we have succeeded: all founding

members of AMICO are still members after three years and new members are joining, albeit slower than we once expected. It is doubtful, however, that many Directors could name the services AMICO provides to their museum, explain the value of its research to their staffs, or identify how they benefit from AMICO rights clearance activity. AMICO's Communications Director, Kelly Richmond, has begun to identify a series of materials that AMICO can develop to support its members. She will be working to strengthen our 'brand' identification.

Member Services

AMICO greatest value to members has been in professional development – largely through informal contacts between AMICO members. These have been augmented by AMICO contracting for workshops (free to AMICO members) at conferences. But not enough has been done yet to develop a robust suite of Member Services. This spring a formal set of training packages will be created for AMICO members. Workshops will be offered not only at other conferences, but also at AMICO's own annual meeting.

Research

AMICO has applied for funding to support research on the application of standards in art documentation from NEH. We are preparing an application for research on the benefits and drawbacks of watermarking technologies for the Mellon Foundation. If received both could involve members in positive ways.

AMICO is also exploring emerging technical standards for the Internet. AMICO data is being mapped to XML/RDF standards and AMICO staff is active in metadata standards development and in the ISO/CIDOC Data Model. These will, over time, be beneficial to AMICO members.

Rights

AMICO has negotiated a very favorable agreement with the ARS, enabling it, and its members, to use ARS represented works in digital form for educational purposes at a very modest charge, that is born by AMICO income. Members need to be better informed about the benefits of this agreement.

AMICO staff has begun negotiations to extend the ARS agreement model to other agencies, but no progress has been made with VAGA. Much remains to get international rights entities agreed, a step which will be critical for international members/marketing.

The AMICO Rights Committee is also exploring the development of a standard letter to artists requesting rights to use their works. They have also discussed developing a common reproduction request form.

Fundraising

Some deployment of AMICO Member services depends upon augmenting the AMICO Budget. If AMICO supported members' activities for projects that they valued, or if we raised funds to augment the members own dues, or if our profile helped AMICO members raise money for themselves, the Consortium would be more greatly valued. To help us reach this goal, AMICO staff has employed a development officer on a short term contract (<\$1K) to explore options. A draft Strategy Document will be presented at the Executive Committee meeting for discussion.

3. Marketing

Ultimately AMICO's success depends on being able to sell subscriptions to the AMICO Library in order to earn the cost of running the consortium. The Library, no matter how good, needs to be sold.

3 A Subscriptions/Distribution

AMICO markets itself directly only to distributors; the distributors then market subscriptions through their services. This could be changed, and may have to be in sectors where distributor marketing isn't adequate. AMICO has also begun to market more generally to potential higher-education users.

RLG

Under the terms of our contract with them, The Research Libraries Group enjoys a limited exclusivity in higher education in North America through 2001 Library year. This makes them our principal distributor. RLG doesn't market any of its products very aggressively and has a minimal budget for marketing AMICO. In response, we have started direct marketing AMICO/RLG with their

participation (50:50 cost share), beginning with an ad in the CAA program. We have also started marking some direct marketing, through mailings to potential subscribers in universities and colleges.

North American Higher Education

We have a successful agreement with OhioLINK which demonstrates a statewide solution for higher education distribution. Under the terms of our RLG exclusivity contract we can also make a deal with one other state-wide network. Right now, this appears likely to be the California Digital Library, serving the University of California System. We hope to sign with them early in 2000. These are the only agreements of this sort we can sign for another year, but we should monitor possibilities to see if this direction of marketing makes sense for AMICO.

North American Primary and Secondary Schools, Public Libraries, Museums

To date we have not found a K-12 distributor. At one point, NYLINK, a New York State consortium reaching public libraries and schools seemed likely, but it appears they will subscribe through RLG for their members. We have talked informally with the Art Museum Network, about their plans for K-12 distribution; so far these are still unformed. We are exploring a Sun Microsystems initiative called 'SchoolTone' as another way to reach the educational community. Lack of K-12 access is a major setback to our plans. Most recently, we've begun discussions have been with the University of Michigan, that may turn into a K-12 distributor. The Detroit Institute of the Arts is interested in exploring a partnership role in such a project.

Canada

We had originally hope that the AMICO Library would be distributed in Canada through the Canadian Heritage Information Network (CHIN - a museum network) or SchoolNet (a government schools network). However, neither is prepared to undertake distribution at this time. Currently the University of Toronto is considering Canada-wide distribution. Under the terms of our agreement with RLG, this will need to be carefully scoped as either a museums network, or largely a school and public library distribution. Much remains on a political, financial and technical level to make this real.

World

We have made no progress on distribution in the rest of the world. Explorations underway with the JISC in the UK for all of higher education in the UK are currently stalled as they lack the technical capability to be a distributor. However, they are considering a license through RLG for all UK Higher and possibly Further Education. We may have to resolve contemporary rights questions for the UK, before this can be delivered widely.

After July 1, 2001

We will begin to negotiate with distributors able to provide the AMICO Library service after July 1, 2001 (post-RLG exclusivity contract) as early as late spring 2000. Primary among these in the not-for-profit arena is OCLC,. If we were unconstrained about working with for-profits, we might also be looking at major content providers on the Internet, such as AOL. Guidelines should be agreed.

3 B. Collaborations

Another means of distributing and marketing the AMICO Library, and possibly increasing subscription income, is to partner with a for-profit. In January 1998, we brought such an opportunity to the Board from Macmillan Publishers regarding the *Grove Dictionary of Art*. Commercial partnership was ruled out at that time. We are regularly receiving overtures from commercial firms to collaborate, and would like to revisit the discussion of commercial partnership, and explore AMICO's relationship with for-profits might be.

Britannica.com

We have been approached by Britannica.com with an offer for a contract to provide the AMICO Library for bundling with online delivery of the Encyclopedia. A discussion of this opportunity should help clarify our position vis a vis for-profit partnerships.

Antenna Audio

The possibility exists to extend our proposed collaboration with Antenna Audio, should AMICO members be interested, to include other public web site, and revenue-generating areas of activity. This should be revisited in the context of discussions of commercial partnerships.

4. Competition

We remain convinced that the AMICO Library is a unique product and that the consortium is a valuable collaboration for its members. The game is ours to lose. Nevertheless, there is competition which we should remain cognizant of and which could cause us to shift strategies. A strong Consortium in key to meeting these challenges.

RLG

RLG has recently announced a set of services called "Cultural Materials Initiative", a program which was under development when we began our collaboration with them. They have received funding from the Ford Foundation to support the planning of this international initiative. This could create a series of complementary resources to the AMICO Library, or it could siphon off a certain amount of art related content from institutions who are both members of AMICO and RLG.

Dictionary of Art

After negotiations with us to acquire rights to use the AMICO Library within the context of the *Dictionary of Art*, the Grove developed a strategy of illustrating the *Dictionary of Art* through deep links to museum web. This allows them to acquire image content without paying royalties and to use their (substantial) DOA income to enhance its very good text and access services and in marketing. AMICO has made no direct response to the Grove, as it is not linking to AMICO Library materials.

Other Museum consortia: MDLC

After AAMD launched AMICO, the AAM announced its own licensing consortium, now called the Museum Digital Library Collection (MDLC). MDLC's announced business plan requires up-front capital so they can pay museums to participate and contribute content. After two years, MDLC still hasn't raised its total planning grant. They continue to actively solicit further grant. If successful, MDLC will probably focus on American culture in the nineteenth century and have little overlap with AMICO. We have offered to cooperate but had no responses.

Other Museum Consortia: France

A French-American group in which Evan Maurer and Harry Parker participate is exploring collaboration in the digital area. They have political support from the US Ambassador to France and may have private support. Working with this group could provide a way into the French content that would be terrific for AMICO. A competing entity offering French content would be unfortunate, but it would not, in itself, harm AMICO. A separate French-American consortium would directly compete with AMICO and we would like to discourage it.

Other Museum Consortia – UK

We have worked with the Museum Documentation Association (mda) in the UK to discuss AMICO with UK museums. We've offered to help organize UK museums (other than art) and have AMICO arrange to bring in UK art content.

Academic Image Exchange/CAA

The Mellon Foundation has provided a small planning for academics interested in building their own free image resource in conjunction with the Digital Library Federation (DLF). A prototype is to be demonstrated at the CAA meeting in New York in February. We expect development to be slow in coming, due to the organizational problems associated with a loose collaborative. But solid funding, which the Mellon could certainly provide, would make it move quickly. The challenge over time could be that academics can currently take pictures of nearly all art in almost every museum in the world. Unless they are stopped from doing so, faculty photograph could create a resource to directly compete with AMICO images. It would not, however, contain richer data, authentic descriptions, or un-exhibited works. Still, a free resource of exhibited works would substantially harm AMICO's business plan in the next few years.

Commercial Picture/Photo Libraries

Many commercial picture libraries - Bridgeman, Corbis, Getty Images, etc. - sell images for commercial use. They are not greatly interested in the educational market, but Bridgeman and Corbis have both been willing to make deals with it. We do not see them as direct competition. However Bridgeman has licensed to the *Dictionary of Art*, and have been approached by RLG. The inclusion of Bridgeman content, which includes images from many AMICO members, in these resource, could make them more of a challenge to us.

Portals/Gateways/Aggregators

A large number of .com entities are vying to be THE art portal or gateway. They are offering museums directly and other sources of art indirectly, many incentives to provide their content. Ultimately their business models are too different to make comparisons possible – some are selling advertising, some subscriptions, some courses that use the content, some tickets to museum events etc.. To date, none has emerged 'on top'. The Art Museum Network is could also be considered one of these collaborators. AMICO members could link their works in the AMICO Library (and the thumbnails on the public web) to listings in ExCalendar, or other such services. A policy on these linkages should be developed.



Fundraising Strategy

To be Faxed Separately



Commercial Collaborations

Proposal from Antenna Audio

AMICO and Antenna Audio have a mutual interest in making available the sound files describing works of art, that Antenna has developed for museum audio tours. Antenna has always encouraged the repurposing of its content library for non-profit educational use, and feels that the current AMICO releases will allow their productions to be more widely heard and utilized. AMICO benefits by adding a multi-media component to their database of images that will augment their educational value.

The AMICO Library would be augmented by a large number of curatorial commentaries. Antenna Audio would have an outlet for assets in which it has invested, and could promote a secondary benefit of using its services.

Antenna will provide AMICO with sound files it has in inventory which correspond to works now in the AMICO Library. Antenna will also give AMICO a list of files it has, so that AMICO members may plan to contribute works for which sound files are be available.

AMICO will place the Antenna icon as a link to each sound file in the Thumbnail catalog on its public website and in the subscription distribution of the AMICO Library. When users select the icon, they will play the sound file and display a credit to Antenna.

AMICO and Antenna are also exploring possible future collaborative projects. When/if any of these discussions solidify to the point of a clear proposal, it will be brought to the Board.



Commercial Collaborations

Proposal from Britannica.com

AMICO has been approached by Britannica.com to collaborate in development of three educational products, roughly paralleling the existing licensed product markets for the AMICO Library: We expect to receive a formal proposal from them in time for discussion at the Executive Committee meeting on January 21. Should the Executive Committee wish, this issue can be taken to the AMICO Board.

Britannica.com is interested in developing:

1. A K-12 product
2. An adult education product
3. A consumer market “library” product

Each would be built around the AMICO Library and related content from Britannica’s products (a core package. The K-12 “bundle” would include Comptons Encyclopedia and its links, curriculum guides around specific themes, and appropriate indexing. The adult education product would contain Britannica Encyclopedia and other scholarly content with links and appropriate indexing. A consumer product would contain various “knowledge tools” such as the Britannica Propedia but it appears most likely that it would use these essentially as an entrée into e-commerce around museum shops, museum exhibitions, and other cultural activities.

The first two products would be licensed to institutions. The third could be a subscription, or sponsorship, or advertising based offering, but its parameters are still fairly vague. Detailed descriptions of each will be contained in their proposal being readied for the Jan 21 meeting.

In return Britannica.com will offer:

1. An up-front payment, along with payment of AMICO costs in participating in the pre-product release planning/product creation process
2. Ongoing royalty income from the two educational institutional offerings – most likely along the lines of our current distribution agreements
3. A split in any revenues of the consumer product or any other combined e-marketing.

The magnitude of the Britannica payments and business projections is, as yet, unknown but will be concretized before the Ex.Com meeting.

To take advantage of the offer, if we agree to the product descriptions and business model, will require substantial involvement of AMICO staff and staff of AMICO members. Britannica.com would like to get started in February, with a prospectus of the products by April and a roll-out in the fall to take advantage of the September start-up of school.

Britannica would like us to work closely with them in a series of working groups and tasks to effect this outcome. In principle we are willing to engage in such collaboration, though the tasks and milestones are not yet known, but have made it clear that Britannica will need to pay costs involved.